LETTERS FROM THE PEOPLE Rapid Transit.

TO THE EDITOR OF THE SUN-Sir: Having already taken considerable part in the discussion as to the best solution of the rapid transit problem. I beg to offer you some remarks upon the plans of the engineers and the reports of the experts.

There is an evident desire on the part of the engineers to obtain, if possible, four tracks under Broadway, and Mr. Cooper recommends ide tracks also. I am not aware whether the motive is financial or scientific, that is to say, whether it proceeds from the view that a rapid transit company would require a capacity for handling both long and short haul in order to make it pay, or whether it arises from the conclusion that Brondway alone is the route for an exhaustive settlement of the present difficulty on the west side of the city. four-track road, whether on the single or double deck system, would not only involve a much greater outlay, but also much greater ifficulty of construction than a double track. The work of taking out the sub-surface of the street under the cable road for its whole width would be assuredly attended with damages to the track, and possibly to adjacent houses. It is claimed that the Greathead system can be carried out without any settlement, but after looking at the unsightly cracks in the house under which the St. Clair tunnel was carried at Port Huron. I am inclined to doubt whether those claims would be sustained. A double track could be constructed by the method which I have suggested to the Commissioners without touching the cable road, without interfering with the traffic. and with or without provision for the underground pipes. On surface or viaduct construc tion it is cheaper to build a four-track road than two double-track roads, principally on ac count of land and property damages, which are not much more for the four than for the two, but the case is different with an underground railway along a comparatively speaking narrow avenue. If, in accordance with the views expressed in the Commissioners' first report, it is desirable to have the railway as near the surface as possible, it would be cheaper to build a two-track road under Broadway and a similar road under a neighboring avenue than to underpin the street and cable roads with wide girders. The material itself would be more costly and the difficulty of construction very much greater under the latter plan. A subway construction, carried on under neath the protection of a permanent iron roof

floor, would be more rapidly and more cheaply carried out than any other system of tunnel ling. There is no avenue in the city in which solid rock would be met with when working immediately below the surface except for very small proportion of the whole distance The difficult and expensive methods of the Broadway cable construction would not be necessitated, because there would be no inter ference with the street traffic, all being done with a clear headway and plenty of working room. The roof itself would be furnished with supports for the pipes instead of slinging them from the surface on temporary transom If the problem demands four tracks under Broadway, the Commissioners' plans must stand or fall upon that basis; but if the difficulty would be equally well met by dividing it up they might relieve the problem of much of ts complexity. I submit the following views: First-Four tracks on any thoroughfare of this city properly operated to suit the varying class of travel at different times of the day will amply suffice for all the traffic which should naturally fall to that thoroughfare alone, and sooner or later all the main thoroughfares must have their own rapid transit. oughfares must have their own rapid transit.

Second—Broadway, when the cable cars are in operation, will be well served as regards short haul by those cars, operated probably in trains of three and four cars, as in Chicago, and it is a matter of doubt how far a short-haul underground service would suit the public better. An underground express service of two tracks would be capable of handling all the long-haul traffic south of Harlem River.

Third—Country traffic would be carried into the heart of the city over the underground lines by suitable transfer stations north of Harlem River, better than by continuing the underground as a trunk line far out into the country.

Fourth-An occasional crossover road at a Fourth—An occasional crossover road at a station would be sufficient for all contingencies, such as breakdowns, and it would be a needless complication of the problem to adopt a construction with numerous crossover roads and side tracks, such as Mr. Cooper proposes in the heart of the city. The place for a marshalling depot would be better outside the city. The London underground railway, with its enormous traffic upon two tracks, has its erossover roads only at the stations, and they are very rarely used.

Fifth—Platforms under or adjacent to the sidewalks would be easier of access than between the tracks. Fifth—Platforms under or adjacent to the sidewalks would be easier of access than between the tracks, easier to construct and

Fifth—Platforms under or adjacent to the sidewalks would be easier of access than between the tracks, easier to construct and easier ventilated.

It nearly always follows upon the construction of urban railways that the travel differs in character or amount from what was anticipated by the constructors, notably so in the Berliner Stadtbahn or the elevated railways of New York. If, as I contend, two tracks could be constructed on a neighboring avenue as cheaply or cheaper by a separate contract than by building them alone, with the first two under Broadway, then supposing the travel should exceed the capacity of the Broadway tracks, fresh construction would at once be commenced, with the advantage that the residents of the neighboring avenue would have their facilities close to hand. If, however, all four are constructed under Broadway and do not realize all that is expected from them, it may close up the capitalists' pockets for some time to come.

The future of metropolitan transit will probably bring with it much higher speeds than are at present consistent with safety, and will therefore place underground railways in a position to compete with surface roads even for very short distances. Possibly some of us may live to see the surface car entirely abandoned, and ourselves carried underground, even for a couple of blocks, at a speed of 100 miles per hour with as easy a start and stop as is performed with the "Chemin de fer glissant." For the present, however, the mechanically operated surface car will retain its hold upon public patronage by virtue of its conspicuousness and accessibility. The immediate need in New York city is not for short-haul facilities so much as for transit analogous to that furnished by suburban branches of trunk lines in European cities, in which the morning and evening express trains stop at about every three or four miles and the ordinary trains at

and evening express trains stop at about every three or four miles and the ordinary trains at about every mile. If the first step in the solu-tion of the rapid transit problem exactly meets this need, it will be in itself a success and its re-sults will yield more light upon the succeeding ventures.

T. GRAHAM GRIBBLE. NEW YORK, Oct. 14.

The First Execution in Maine.

TO THE EDITOR OF THE SUN-Sir: In THE Bun of the 14th inst. it is stated that the first execution in what is now the State of Maine was that of Jeremiah Brown, which occurred

For the time and place of the first execution in Maine of which there is any authentic ac count one must look back to the first half of the seventeenth century, at the ancient city of Gorgeana, now York, one of the places in which courts of justice were held for Sir Ferdi hando Gorge's feudal" Province or Countie of Mayne." There, in the winter of 1644-5, before a court presided over by the Mayor o Gorgeans, a woman was by the ordeal of the bier tried for the murder of her husband An entertaining report of the case was written of John Winthrop, the Puritan Governor of Maseachusetts, who seems to have had a watchful eye upon occurrences in the neighborina grovince of Maine, and from whose journal (Vol. II., p. 257) the following extract is made:

the murder to the death.

From this it is seen that the first capital trial in Maine was before a tribunal which is believed to have been the first municipal court ever established in this country. From the section of that court no appeal could be had, lie powers were derived from that remarkable charter granted by King Charles the First to Sir Ferdinando Gorges, April 3, 1638), whereby Gorges was created Lord Palatine of a large domain, fronting on the sen from the harbor of Piscatauqua to the Sagadahoe and extending inland 120 miles, over which territory he possessed supreme judicial powers. That thater was one of the haif dozen or so of feudal gracts of territorial rights in America made by the house of Stuart, and is an interesting example of Old World methods of land tenure. The resort to that superstitious custom of the dark ages of a trial by ordeal would seem a fit procedure in a court established by a Government erected under a charter of that natura. In the case referred the soon of the dark ages of a trial by ordeal would seem a fit procedure in a court established by a Government erected under a charter of that natura. In the case referred the soon not appear, however, that the so-

cused was convicted solely upon that text, for in addirion to the evidence of the body of her husband having "bled abundantly" when she was brought into its presence, "strong pre-sumptions," or circumstantial evidence, "came in against her." omptions," or circumstanti came in against her." Wiscasser, Me., Oct. 15, 1891.

The Use of Irish Names,

To the Reston of the Sux-Sir: During a recent visits the Central Park Menagerie the writer's attention was called to a condition of affairs whose existence is a gratuitous insult to a large element of the metropoli-tan community.

I refer to the calling of the most repulsive and un-

cleanly animals in the collection by Irish names. Specification is needless, as your readers' minds will at once revert to the lately deceased chimpanzee and to he recent accession to the family of the hippopotam That such a state of affairs has not called forth s

the recent accession to the family of the hippopotami. That such a state of affairs has not called forth a protest sooner can only be attributed to the same sycophaney of "mine own people," which induces them to frequent theatres and music halls, where the racial peculiarities of their parents and kinsmen are travestied and caricatured in the most shameful manner and to appland the performers in proportion to the vulgarity of their exhibition.

It is very doubtful whether in any English city, even where anti-lewish feeling is atrongest, so wanton as insult would have been perpetrated by the authorities, and this makes it all the more extraordinary in a city where every fault of municipal administration is attributed to what may be called the "Triah ascendancy."

The disalic Society of west Twenty-eighth atreet, besides its primary object of cultivating the language, was, I believe, formed for the abelition of just such primented on the manner in which its duty has been performed. Nevertheless, it might be made the nucleus of a movement for bringing the weight of Irish opinion in New York, irrespective of politics, to bear on the "powers that be," and thus effect a change, especially as the proximity of the elections naturally makes them more sensitive to public opinion than when that interesting period is more distant.

The society would probably be induced to take some action for the suppression of this indecent jibe if Irishmen who read this letter, and who are in accord with its views, would promise their cooperation personally or in writing.

The writer has selected The Sux for the publication of this matter, because he believes it is the paper most widely read by people of his own nationality, and because of the freedom with which it opens its columns to matters of general interest.

Marmony for Ireland.

To rux Entron or Tax Sux-Sir; It is to be hoped that the advice contained in the editorial in this morning's Sex will commend itself to those who now have the destinies of Ireland in their hands. The American press and people, aye, the whole civilized world, de mand that factionism shall cease and that every patri mand that factionism shall cease and that every patriotic Irishman shall clasp hands over Parnell's grave, and solemnly pledge themselves to carry to a successful issue the great work of home rule, for which he so sealously labored. Now that the great heart which foully loved Ireland has ceased to beat, it is the duty of save made rate of the sealously hands over his bend all their efforts to the accomplishment of the great work which he left them as a sacred heritage. Unity, fraternity, and love of country should now be our watchword. Respectfully, Jussey City, Oct. 1d.

M. B. Holman.

The curiosity which the double-headed Italian boy at Worth's Museum and theatre has aroused is on the increase, if larger audiences each succeeding day can be taken as evidence. He or they-having "paid your money you takes your choice"-certainly presents an object calculated to interest any one and their chatting with each other is an amus-

sents an object calculated to interest any one, and their chatting with each other is an amusing sight, as is also the movements of the different sets of hands and the leg which seems to belong to a particular head. The sacred concerts to-day will be up to the standard which makes Worth's a household name. Histon's cat circus, numbering forty educated felines, will be among the attractions this week. These cats are exceedingly funny. They please the old and tickle the youth.

Manager Huber of the Palace Museum will have an exceptionally potent attraction this week in Linus, the beautiful Oregon horse that was exhibited at the Museum for more than two months last winter. His luxuriant mane and tail are the longest and heaviest possessed by any horse, aggregating in length upward of twenty-three feet. The curlo halls will be well filled with novelties this week, and in the fastors' hall the four men who are still in the record-breaking contest are as determined as ever to go longer than forty-five days on wateralone. They are sticking bravely to their self-appointed task, but they are getting very thin and emaciated. This is the thirteenth day of their fast. On the stage this week a dramatic company will be seen in a play called "The Curse of Drink," and will alternate in hourly shows with a capable variety company.

At John Doris's home of wonders and mirth,

ternate in hourly shows with a capable variety company.

At John Doris's home of wonders and mirth, in Eighth avenue, the principal newcomer in the curio halls is Barnello, the fire eater, a really clever performer in his unique line. Samson, the strong man; Zany Zamora, triple-jointed phenomenon; the armiess negro, and other freakish exhibits are announced. Fanny Herring continues to play exciting Western dramas, and in each of the other two theatres there is a variety troupe in hourly performances. W. T. Dulaney, Lawrence Merton, J. T. Thomas, Charles Crolius, and G. W. Whitford are in her support. Doris's entertainments please the west side populace, and Doris is growing very wealthy.

A New Came. From the Christian Union.

A new social game was played this summer at our hotel in the mountains. It consisted simply in taking titles of books and representing each title by a picture, by a drawing, or by some arrangement of objects so that it could be guessed from them, somewhat after the manage of rabus. Of course the one who the manner of rebus. Of course the one who guessed correctly the greatest number of titles took the first prize. There was also a second prize and a "booby" prize,

About thirty took part in this game, though the number could have been extended indefinitely. Fifty titles had been selected by the hostess, and their representations carefully prepared. Each player having been provided with a paper on which there were fifty blanks for these titles, at the signal we entered the room where the objects and pletures were displayed. But it was no easy task to solve all the puzzles before us. Some titles were known at once, others remained unguessed to the end.

Among the objects and titles were such as these:

Among the objects and titles were such as these:
A candle on a map of Asia represented "The Light of Asia."
A large white cardboard with a tiny 2 on it was "We Two."
A picture of a mill dam, and a white bead on the top of the picture, was "Adan Bede."
A little ladder, with a toy monkey on the top round, and a toy man at the foot, was "The Descent of Man."
The word Sin in red ink was "A Cardinal Sin."

in."
The sheet music of "Yankee Doodle" was
American Notes."
An O half concealed in a bunch of ferns was
Interno."

"American Notes."
An O half concealed in a bunch of ferns was "Inferno."
A toy donkey, an O, and some tea-leaves was Donkey-o-t-" Don Quixote."
Bome vocal music thrust through the handles of several keys was "Songs in Manykeys."
A pie upon some ears of corn was "Piencers."
A burnt-out candle in a candlestick was "The Light that Failed."
Some doils in ball costume, rouging their faces before a mirror, was "Modern Painters."
Some half-dollars, quarters, and dimes was "The American Commonwealth."
And so the titles ran on, some difficult, some causing much fun, and all interesting.
The possibilities of this game are seen at a glance. With brightness and ingenuity many very puzzling and amusing effects can be worked up.
There are two good rules to be enforced.
The time for guessing should be limited, and communication while guessing strictly forbidden, else the first prize is likely to go to some one who has been assisted by the guesses of others, and the conscientious player has no chance.
Other adaptations of this game might be to

chance.
Other adaptations of this game might be to titles of poems, quotations, &c., &c. But the best seems to be in titles of standard or reasonably well known, not obscure, books.

How to Ride a Swimming Horse. From the Resue du Cerele Militaire.

From the Resus da Cercle Militaire.

To begin with, it must not be supposed that a horse always swims naturally, and with ease, the moment he is off his feet in the water. The animal, under such circumstances, has but one notion, to keep his head out of the water, and to lift his shoulders as high as possible.

In doing this his hind quarters sink, and he finds himself almost standing upon his tail, or at least in a position three-quarters erect.

In such a position, if the rider draws upon his reins, or throws his body back in the least, the animal's hind quarters will sink more and more, his body will take a vertical position, and, beating the water uselessly with his forefeet, he will finally sink.

As soon as the horse gets off his feet in the water, let the rider grasp a handful of the animal's mane, leaning at the same time well-forward upon his shoulder, but without touching the horse's head. The rider's knees should be pressed tightly to the horse's knees should be pressed tightly to the horse's knees should be made his likely to be swept off by the water.

This is the only position which will enable a man to remain in the saddle and the horse to swim at the same time.

The reins must be held loosely and each well to one side. If the horse is to be guided in the water give the loose rein a little jerk in the direction desired. But it is in the highest degree important never to pull on the reins.

POEMS WORTH READING.

The Old Stage Coach, Neath the shed of a wayside inn it. Stands, a relic of bygone days; Ghosts of a buried past hide in it— Deadheads all, not a one that pays. Shades of the fares that once it carried Ere the days of the iron rails; Spectral forms of the knights who tarries, Armed to rife defenceless mails, Broken now is the brake that grated

Silent now is the guard's clear horn. Stands it there as a sole survivor, Wrecked, dismantled, and all foriors Years ago grown decayed and musty; Glistening once, now marred by scratches, Gone is the gloss it one time were,

On the wheels when the way was steep; Gone are the steeds so closely mated,

While a hinge or a broken latch is All that remains now of a door. Many a long-forgotten story Told of scenes that it moved a Many a plot of Whig and Tory Formed when the old stage coach was young. It hides away in silence jealous, Spite of the roof which is prone to leak; Much of the past it well might tell us, If but its tongue could only speak.

GREAT BARRINGTON, Mass. FEED PRED H. CURTISE

Hearts. From the Somerville Journal

We met; we loved;
We quarrelled, and
With angry words we parted.
Arival came
And won her hand.
And left me broken hearled. I.ong years have passed Since that sad day; My heart is still numended; And still I am Not, truth to say, Lonely or unbefriended.

And this I think
When this I tell—
What loy it would betoken
If other things
Would work as well
As hearts do when they're broken.

As Autums Fitting. From the Speciator.

My roof is hardly picturesque—
It lacks the pleasant reddish brown
Uf the tiled housetops out of town,
And cannot even hope to match
The modest beauty of the thatch;
Nor is it Gothic or grotesque—
No gable breaks, with qualat design,
Its hard monotony of line,
And not a gargoyle on the spout
Brings any latent beauty out;
Its only charm—I hold it high—
Is just its nearness to the sky.

But yet it looks o'er field and tree, And in the air
One breathes up there
A faint, fresh whilf suggests the sea.
And that is why, this afternoon.
The topmost alates above the leads
Were thick with little bobbing beads.
And frisking talls, and wings that soon
Fhall apread, ab, me!
For lands where summer lingers fair,
For there were. For lands where summer lingers fair,
Far otherwhere.
I heard a muttering,
Haw a fluttering,
White breasts shimmered by as fast,
Wheel and bound and spurt and spring—
All the air seemed all on wing.
Then, like dropping clouds of leaves,
Hown they settled on the eaves—
All the availows of the region,
In a number almost legion—
Frisked about, but did not stop.
Till they reached the ridge stop.

Frisked about, but did not stop
Till they reached the ridge atop.
Then what chirping, what commotion;
What they said I have no notion,
But one cannot err in stating
There was very much debating.
First a small loquations awallow
Beemed to move a resolution;
And another seemed to follow,
Beconding the subject matter
With a trick of elecution.
After that the chirp and chatter
Bodel some more seriod end, meant
Bodels some more seriod end,
Bloquent of many things,
tiathered into lively rows,
"From" and "come" and "ayes" and "n
As the clatter reached my ears,
Now it sounded like "hear, bears;"
But again a note of faction,
With a clash of beaks in action,
Gave an aspect to the scene
Not exactly quite serene.
Freful clusters flew away,
All too much incensed to stay;
Wheeled about, then took a tack,
Illalted and came darting back,
Others, eager to be heard,
Perched upon the chimney top,
Chirped, as they would never stop,
Loud and fluent every bird.
But the turmoil passed away: "ayes" and "noes.

Loud and fluent every bird.

But the turmoil passed away:
How it happened I can't say.
All I know is, there was peace.
Whether some more thoughtful bird.
Said the quarrelling was absurd.
And implored that it should cease
Wasa difference not worth mention.
Wasa difference not worth mention.
Just some mere exchange of words
Not uncommon among birds.
I have only my own notion.
You may make a nearer guess;
All at once the noise was over,
Not a bird was now a rover,
Some one seemed to put the motion,
And the little heads bobbed "Yes."
Other and one was over.

And the hate access when and the hate and tarried, would ther depreciated with their dery elocution; which their dery elocution; what it bodes I cannot doubt; They were planning when to go, and they we settled it. I know; some chill morning, when the sun bloce not returned to shine out, I shall miss them—overnight They will all have taken night, and the summer will be gone. Gronge Cor

GEORGE COTTERELL When He Helped to Run the Local,

From the Chicago Daily News.

When I beloed 'em run the local on the St. Joe Gazette, I was upon familiar terms with every one I met;
For "items" were my stock in trade in that my callow time,

Before the muses tempted me to try my hand at rhyme;

Before I found in verses

Those southing, gracious mercies

Less practical but much more glorious than a well-filled

purse is; A votary of Mammon. I hustled round and aweat, And helped 'em run the local on the St. Joe Gazete, The labors of the day began at half past 8 A.M., For the farmers came in early and I had to tackle them; And many a noble hit of news I managed to acquire By those discreet attentions which all farmer folk admire.

admire; With my daily commentary
With my daily commentary
On affairs of farm and dairy—
The tone of which anon with subtle pufferies I'd vary—
Ob, many a neck of apples and of peaches did I get
When I helped 'em run the local on the St. Joe Gustle. Dramatic news was scarce, but when a minstrel show Why, Milton Tootle's opera house was then my rendez-

Judge Grubb would give me points about the latest Judge Grubb would give me points about the latest legal case.

And Dr. Runcho let me print his sermons, when I'd space:
On fevers, fractures, humors, Contasions, fits, and tumors, Would Dr. Hall or Dr. Baines condrm or nail the rumors: From Col. Dawes what railroad news there was I used when I helped 'em run the local on the St. Joe Gazette. For "personals" the old Pacific House was just the

Pap Abeli knew the pedigrees of all the human race: And when he'd gin up all he had, he'd drop a aubtle And when he'd gin up all he had, he'd drop a aubtle wink
And lead the way where one might wet one's whistle
With a drink:
Those drinks at the Pacific,
When days were sudorific.
Were what Parisians (pray excuse my French) would
call "magnifique"
And frequently an invitation to a meal I'd get.
When I helped 'em run the local on the St. Joe Garette.

and when in rainy weather news was scarce as well as To Saxton's bank or Hopkins's store for Items would I The jokes which Col. Saxton told were old but good The local application in lion of better stuff.

And when the ducks were flying.

And when the ducks were flying.

Goal but those "sports" at Hopkins's store could beat the world at lying!

And I—I printed all their yarns (though not without regret).

When I helped 'em run the local on the St. Joe Gasstel

For squibs political I'd go to Col. Waller Young, Or Col. James N. Burnes, the "statesman with the silwer tongue, marnes, the "statesman with the sil-Should some old pioneer take sick and die, why, then I'd call I deal M. Posegate for the "life"—and Posegate have an all large and large a

So was I wont my daily round of labor to pursue.

And, when came night, I found that there was still
more work to do:
The telegraph to edit, rards and yards of most to read,
and reprint to be gathered to supply maprinters
greed— Oh but it takes agility
Combined with versatility
Te run a country daily with appropriate ability!
There never were a smarter lot of editors, Fil best.
Than we who whooped up local on the St. Jes Guessie

When I helped 'em run the local on the St. Joe Guestel

Yes, maybe it was irksome; maybe a discentent Reballious rose amid the toil I daily underwest; if so, I don't remember—this only do I know; My thoughts turn ever fondly to that time in o Joe.
The years that speed so fleetly
Have blotted out completely
All else than that which still remains to solace me so
sweetly;
The friendships of that time—ah me! they are as
precious yet
As when I was a local on the St. Joe Gazette!

ECGENE FIRED.

From the Detroit Free Press.

A poor form tramp to Gressus said:

"Give me a quarter, please,
You are so rich; While I'm so poor,
My skin begs at the knees,

NEWS OF THE THEATRES.

This week's new bills are at the extreme ends of the town. The Star in Broadway and the Columbus in Harlem offer them, and each will be important in its way. The Star's drama, however, is not strange, for it is Thomas W. Robertson's comedy, "Home," and it has been acted on various city stages within the past decade or two. But its performance by the Kendals to-morrow night will possess interest, because, though the piece has been in their repertory a long time, and has been used by them with much success in London, they have never yet produced it in America. giaristic works, but it is capable of interesting an audience, and the Kendals, of course, will interpret it artistically and effectively. The source of the comedy is the French "L'Aventurière." in which Coquelin has appeared here. The Kendals will remain at the Star until Oct. 31. On Nov. 2 we will hear "Miss Helvett" for the first time. The man who wrote "Quack, M. D." is dead. A dozen of his works—most of them were con-fessedly mere bread winners, and none of them

nimed high in a literary way-live after him. and are likely to remain for years more in the public view. He had a knack, amounting to a gift, of cleverly fitting plays to actors, and his pen was busy as often as he cared to employ it. There were thus few idle moments in Fred Marsden's later life. He wrote rapidly, easily, and unceasingly. He saw a score of performand unceasingly. He saw a score of performers, good, bad, and indifferent, grow wealthy in dramas written by him, and yet he was not so egotistical that he took all the credit to himself. He wrote "Quack, M. D.," for that chipper comedian, Roland Heed, who liked it well enough to accept it, and really intended to produce it. But after Marsden's death Reed relinquished the play, and the dramatist's widow next found a purchaer in Nat Roth, under whose guidance it has just been put forth. It will be introduced to New York to-morrow night at Hammerstein's Columbus, in Harlem It was in Harlem that Marsden lived for many years, so its entry into town is made in an appropriate section. Aside from the novelty of the play itself there is interest attached to its performers, for the star is blithesome Loie Fuller, who was once a consplcuous figure among American soubrettes. Ill advised by friends, Miss Fuller went to London a few years ago, and there she persevered a long time in an effort to become famous and affluent. Her long absence from this city has not totally obliterated all memory of her among our playgoers, and no doubt she will be welcomed in Harlem this week. Her role in the late Marsden's comedy is that of Mrs. Imagene Twiller, a wealthy brewer's widow with volatile ways and an honest heart. The story chiefly concerns the plight of a young girl whose mother's will commands her to wed before her twentieth birthday or else forfeit \$100,000 bequeathed to her. This is an old theme, obviously, but there are always new ways to tell ancient history. Quack, M. D., "has been rewritten since its first trial in New England. Miss Fuller has a chance to sing, dance, and be merry all through the piece. Her chief assistant in the lighter scenes is Louis De Lange, who hasn't been in town since his disastrous operatic experiment at the Broadway. Will S. Harkins, a good leading man, and John W. Jennings, a serviceable comedian, are also in the cast. ers, good, bad, and indifferent, grow wealthy

The Jefferson-Florence season at the Garden will end with this week's performances. Originally it was intended to revive Heir at Law" for the entire week, but that plan has been altered, and George Colman's comedy will be acted only three times, "The Rivals" forming the bill on Wednesday afternoon, Thursday, Friday, and Saturday after-noon and evening. In "The Heir at Law" Jefferson will again be seen as Dr. Pangloss while Florence will once more delight his adwhile Florence will once more delight his admirers as Elekiel Homespun. The comedy will be mounted with the same handsome scenes and accessories used at Palmer's last season. At the close of this engagement the Garden will enter upon its career as a home of light opera, for on Monday, Oct. 19. Lillian Russell and the imposing Company organized by T. Henry French will sing Edmond Audran's "La Cigale" for the first time in America. It is hardly necessary to forecast the importance of this venture. Everybody must know by this time that Miss Russell will be surrounded by thorough artists and true musicians; that Taglispietra, Streitmann, Attalie Claire, and Louis Harrison will be gathered in a cast that promises to be notable, and that new and handsome scenes, dresses, and properties have been prepared. A female orchestra is promises to be notable, and that new and handsome scenes, dresses, and properties have been prepared. A female orchestra is promised as a novel episode in a baliroom scene, and a premiere danseuse has been imported in the person of the English woman, Ethel Ross-Selwick. Augran's work, moreover, will be heard with keen interest. It has been very successful in Paris and in London, and it comes in good time. The second and not less important Audran work to be heard here is "Miss Helyett," now rehearsing at the Star.

A play by a school teacher will be tested by Edward Sothern at the Lyceum on next Thursday afternoon. The occasion will be wholly in the nature of an author's matince, and upon its outcome depends entirely the subsequent fate of the piece. Sothern's repertory, it seems, is not so extensive that it cannot take seems, is not so extensive that it cannot take in another play. This one to be tried is called "Lettarblair." Its author is Marguerite Merington of the Normal College, who has never before written a play, though her friends assert that her literary ability is marked. Sothern and his company have been rehearsing the piece for a fortnight or so, and it should not fail by reuson of multreatment. Sothern's role is that of a young Irish officer. Evidently the play is romantic and emotional.

The two theatres devoted to performances in German, Amberg's and the Thalia, are both bidding high for German favor. The Liliputians are a fixture in the town's fun, and they she a lustre remarkably bright and piercing. At their present home in the Bowery, the Thalia, they have amused the audiences through their elever interpretation of "The Dwarfs' Wed-No more dashing soubrette than little ding." No more dashing soubrette than little Selma Goerner ever charmed young and old. white one's knowledge of real, thorough break comedians is sadly impaired through a failure to witness the splendid essay of thy Franz Elbert, a genuinely creative mimic, whose performance. Ilke old wine, grows better with age and acquaintance. The other dwarf actors in the east are entertaining to a degree, and there is no lack of brilliance and claborateness in the mounting of the play. The genuine Meiningen commany will play at the Thalia four weeks, beginning Nov. 17. The scale of prices will be slightly raised during the engagement of the company, who will afterward visit Chicago and San Francisco. "Julius Cassar," "Mary Stuart." Hermann's Bautle, "and "The Witch" will constitute the repertory. Manager Amberg's audiences at his lrving place theater have thus far noted a faithful observance of the plans outlined for their entertainment this winter. The stock company have gained new friends with each performance; the plays have been carefully chosen and capitally acted, and Herr Kaintz and Fraulein Detschip have become very popular. The Amberg is flourishing, therefore, as it deserves to flourish. This week's repertory consists of "Die Scheene Ungarin." "Galeatte," and "Der Menonit." Selma Goerner ever charmed young and old,

A longer and well-contrasted entertainment is offered at the Madison Square, now that "Jane" is preceded by Belknap and Carnes's one-act play, "The Better Part." The English faree is not far from its 100th performance—a proof that its fun is liked here. It will remain in town until after the holidays.

This is the second and last week of "Blue Jeans" at the Harlem Opera House. The humor of this play has been broadened, and at some points to the harm of the serious episodes, but the audiences manifestly approve of giving to the fun all possible scope. Jennie Youmans develops the grotesquery of her rôle after the inherited manner of her mother, the other-wise inimitable Annie Yeamaus, and she also does well with sentimentality. The rest of the cast, which remains almost the same as during the long run at the Fourteenth Street Theatre, is strong and suitable. The portrayal of Indiana types of character is amusing, and the sawmill contrivance is thrilling.

Prophecy is as difficult in theatricals as elsewhere. In two happy cases the common predictions have been wrong. When Sardou's "Thermidor" was announced at Proctor's, it was surmised that there would be an artistic success coupled with pecuniary failure. It seemed likely that Charles Frohman had re-solved to produce the play for pride's sake, to solved to produce the play for pride's sake, to show that he could deal as appropriately with Sardou's singular work as with the serious American dramas and frivolous farces; but it was thought that "Thermidor" was so full of French politics that it would not make entertainment for Americans in general, and that the bold manager would be lucky if he escaped a loss of money while gaining critical commendation. It is a surprise, therefore, that the term of the play here has been extended two weeks, to do which the return of the Charles Frohman stock company will be delayed. The business value of a stage property bears small relation to its dramatic or literary worth, but in this case the unaversal

outcome is a compliment to New York's taste, and so should be mentioned proudly. The recipits of last Wednesday and Thursday nights at Proctor's are declared to have been greater than for any two consecutive performances on that stage. Thermidor" has caused wide comment, which has generally been in its favor, and the acting of Elsie A. De Wolfe has been viewed with a curious interest that has indirectly helped to advertise the play. But, quite aside from those adventitions aids, its the actual merit of the place and its performance that has won the victory. It is found that a romantic love story may be interwoven with a wful episodes of a day with Robespierre's committee of death without being lost, and "Thermidor" is an engrossing drams in other than its historic or pictorial elements. The second prophecy of unprosperity to prove mistaken is the one which foresaw no possible prefit in such an old-fashioned play as "Amy Robsart." Marie Walnwright, will not be permitted to depart from Palmer's at the close of this week, after all. He engagement there has been extended for the second time, and will not terminate until Oct. 31, when "Amy Robsart" will have been acted fifty-eight times. It is to Miss Wainwright's credit that this record of a consecutive run of Halliday's play has not been surpassed in this country. But the prolongation of her season at Palmer's has not been accomplished without a series of transform. Manager Palmer had to arrange to keep "Anabama" in Philadelphia for a second week. That time was held by Hoyt & Thomas, who have agreed to take Miss Wainwright's week of Oct. 26 at Hammerstein's Harlem Opera House. Miss Wainwright week of Oct. 26 at Hammerstein's Harlem Opera house. Miss Wainwright will play at the latter the assesson. This is a striking example of the amount of work involved in one change of date. It also shows the friendly desire of managers to accommodate each other.

"The Dancing Gir" has another month to stay at the Lyceum. After that Edward Soth.

"The Dancing Girl" has another month to stay at the Lyceum. After that Edward Sothern will start on a tour, fortifled by the metropolitan endorsement that is considered so valuable. "Lettarblair" is the name of the new play which Sothern will give at a special matinée on Thursday next. enact the leading female rôle, and Sothern will be assisted by the members of his own combe assisted by the members of his own com-pany. Scenery has been specially painted for the production, which is intended to present a new dramatic author, Marguerite Merington of the Normai College. The Lycoum's com-pany have begun to rehearse Pinero's comedy. 'Lady Bountiful,' and on Nov. 18 they will return to the home theatre to perform that play for the first time in America. There awaits them a cordial welcome. Pinero's drama has been a London success, and is held to be, by his warmest admirers, the best work of this gifted and graceful writer.

The three theatres in Broadway devoted now to opera yield no news save of uneventful prosperity. The Casino's double bill of grave and gay opera, "Cavalleria Rusticana," and "The Tyrolean," is eminently worthy of the success it has achieved. Marie Tempest's admirable performance in the lighter work is a factor that will keep this opera before the factor that will keep this opera before the Casino's audience all winter, if present indications are read correctly. As for the Mascagni opera it is steadily gaining in interest, the longer it remains before us. In a fortnight "Robin Hood" and the Bostonians will depart from the Standard. The kindest of memories will attach to their metropolitan visit. The charming opera has gained success quickly and held it firmly, while the Bostonians have given to this public a fine taste of their artistic quality. Nobody can wonder at the news that, inspired by this last success, Smith and De Koven have already begun to write a new opera. Whon "Rob'n Hood's" meiodies have ceased at the Standard it will be time for the appearance of Bernhardt. Her engagement is all the more eagerly awaited since the promise that she will produce a new tragedy. "La Dame de Challant."

Francis Wilson's antics in "The Merry Monarch" are just as numerous to-day as they werein the first months of that merry jumble's life. The agility and jocose humor of this comedian are inexhaustible, and the clean comedian are inexhaustible, and the clean though violent comicality of his opera is still powerful to entertain New Yorkers, judged from the demeanor of recent audiences at the Broadway. It will be interesting to watch this revival of "The Merry Monarch." which serves as a marked contrast to the other musical entertainments in town. Some of Wilson's admirers declare that he must appear in "Erminie" by and by.

A sporty melodrama, with a popular actor to carry its chief scenes, is offered at the west side Grand as this week's change of bill. The piece is "The Plunger," and it is new in that part of town, though the insatiate Bowery saw it several seasons ago, and gave to it all the outward signs of triumph. Oliver Byron is The Phanger, a reckless and unlucky individual, who passes through a series of adventures before he arrives at a haven of riches and rest. Byron is not a bad actor, though he is a faulty one. He is at least generally in touch with his audiences, and he is careful to present his plays properly, which more exalted stars often fail to do. In "The Plunger" there is sure to be a mixture of fun and sensation such as will stir the Grand's audiences to alternate laughter and excitement. The company contains several good actors, among them Kate Byron, the sister of Ada Rehen, and pany contains several good actors, among them Kate Byron, the sister of Ada Rehan, and the wife of Byron. Their son, Arthur, who is also in the cast, is a rather clever young co-median. Clara Morris goes to the Grand next week to play "Odette."

The Bowery People's takes for this week the Grand's attraction of last week, "My Jack," The transfer will please east siders, for this drama is made of the stuff that delights and drama is made of the stuff that delights and fascinates miscellaneous audiences. It is melodramatic in the extreme but the purport of its story is honest and in mest of its characters it is ably acted. Watter S. Sanford is its star and P. A. Anderson is a valuable member of the cast.

Corinne, the pet of Jacobs's audiences in Third avenue, comes to her stronghold this week. She will be greeted with enthusiasm. She revives "Carmen Up to Date," which is not the London parody of that name, but is a vehicle designed to fit Corinne and her company of singers, dancers, and comedians. It is not new in town but it may have some unamiliar scenes, because it has been revised for this season. An elaborate display of cos-tumes, pretty women, and pictures que scenery is promised. The company ought to satisfy any New York audience, for it contains that capital low comedian, W. S. Daboll, who was once at the Casino, and J. B. Dyllyn, an admir-able baritone. Charles Fastelle, a grotesque fun maker and an ex-star, is in the cast, which also contains Fanny Corey Daboll, the wife of the comedian, and a very good soprano.

Gillette's domestic farce, "All the Comforts of Home," is to have its first Bowery performanceto-morrow night at the Windsor. It has already triumphed in Broadway and on the west side. The cast side is not likely to with-hold its endorsement, for the piece is an ex-cellent sample of ingenious and clean fun. This season's company contains S. Miller Kent, Trella Foltz, Kate Denin Wilson, Maud Has-lam, and others. Miss Foltz is a Californian and a new comer on the metropolitan stage.

Edward Harrigan's new local drama is ready for production, but Harrigan's audiences seem not to be very eager for a change from "Reilly and the 400." That jolly play, with its fun. and the 400." That jolly play, with its fun, sparkle, and Braham's pleasing songs, has surprised the town with its enduring quality. Next Saturday night it will be acted for the 250th time at Harrigan's. To celebrate the occasion the "400" in the cast will wear new costumes. Good clothes seldom last so long as a good play. Harrigan and Manager Hanley have now caased to worry about the new piece. It won't be hastened so long as "Relly and the 400" prospers as it has been prospering during the past month.

"The Cadi " starts on its fifth week at the Union Square to-morrow night. Already there are promises of a souvenir performance on are promises of a souvenir performance on Nov. 8, when Nye's unique play will be acted for the fiftieth time in town. It is firmly announced that "The Cadi" will remain with us seven weeks longer, thus fulfilling its original contract for a three months stay at the Union Equare. The audiences, since the changes in the piece, have given evidence in favor of the venture.

"Beautiful Star" lingers in the firmsment It will remain at Niblo's some weeks longer. W. H. Day, who devised the spectacle, has been assiduous in his labors since the unfor-tunate first night, and there is now something like order and despatch in the performance. The dancing and seems features of the show may now be commended.

"Niobe" is on the way to its fiftieth night at the Bijou. A souvenir is in prospect, of course. The charming comedy may be counted upon to last throughout November. But beyond then nothing is certain. There is a hint that "The City Directory" may return to the Bijou early in December. That variety-farce is noisier than ever, yet it will probably be welcomed enthusiastically by Bijou audiences, who are not averse to fun in the rough.

Dixey's conscientious and finely finished impersontation of The Solicitor is worthy of the playgoer's careful attention. It is a discreet and artistic performance and it is to the credit of Herrmann's audiences that from the first they have not failed to indicate their approval of this actor's progress. He has reached a high rank in his profession, and he will not sacrifice it henceforth. When "The Solicitor" has run its course at Herrmann's. Dixey may be seen in a new farcical comedy from the Ger-man—a recent purchase by Charles Frohman.

Besides the services of the inimitable Hughey Dougherty and quaint George Thatcher, "Tuxedo" at the Park has two distinct and "Tuxedo" at the Park has two distinct and effective elements, probably not at first counted on by its projectors. One is the striking performance of that very lithe little English dancer, John A. Coleman. The other is a dainty bit of anonymous music, sung in chorus by the female members of the company, and familiar to almost every man about town, though one would hardly care to say where he originally heard it. The melody is peculiarly catchy and tuneful. The Park's wedding of minstrelsy and farce. "Tuexedo," is in a vein of fun, being wonderfully prolificand pleasing.

W. J. Scanian begins the fourth week of his engagement at the Fourteenth Street to-mor engagement at the Fourteenth Street to-mor-row night as Terrence Duyer in "Mavourneen," and there is reason to believe that the popular Irish comedian will remain well into the new year. Scanlan's new songs, especially "Plain Molly, O!" and his Christmas tree carol, are being whistled on all sides, and it is doubtless only a question of time when they will be re-tailed by every hand organ.

There is no change in the programme at the with assistants in the Chiarini pantomimists. The waxworks, the picture gallery, and the chess automaten remain potent features.

Koster & Bial's concert garden has a ballet troups from Madrid and a fresh burlesque, entroupe from Madrid and a fresh buriesque, entitled "Carmen Up Too Late." Jennie Joyce
is to impersonate the bold toreador. The
Madrid troupe numbers four women and one
man, who will present Branish character
dances in all their details. Mile. Fougère, the
French singer: Frank Bush, wit and mimic:
Katie Gilbert, trapezist; Magee and Walker,
character comedians, and the Quartet Toulousain are the specialists.

Peggy Pryde, the pert and picturesque English character singer, who has already gained a wide and loyal following in town, will tread a wide and loyal following in town, will tread for the first time to-morrow night the stage where her talented mother, Jennio Hill, made her bow to an American audience. Miss Pryde will appear at Tony Pastor's in the Reilly & Wood specialty company, composed of entertainers from the vaudevilles, under the immediate control of the versatile Pat Reilly. A piece entitled "Hades and the 400" is in the programme. The company includes Goldie and St. Clair, singers and dancers: Allen and Reagan, musicians of ability; Fielding, a well-known juggler: De Boileu brothers, tumblers, McBride and Walton. comedians; Andy Hughes, the Washburn sisters, and others.

In its second month "The Soudan" still delights and inspires its Academy auditors. The impressive nature of its numerously peopled impressive nature of its numerously peopled scenes, the conscientious acting of its principals in the cast, the fidelity of its canvases, and the picturesqueness of its costumes are points in its favor that have not failed in their effect upon New York playgoers. No better mounting of a military melodrama has ever been witnessed in New York. "The Soudan" seems destined to monopolize the Academy all winter. The Interlude will not be revived. This

news will be of interest to many persons who have been discussing the matter, for it was widely told that Stuart Robson, encouraged by is revival of the Epilogue las instanced in his revival of the Epilogue (as instanced in "She Stoops to Conquer"), intended not only to resurrect a large number of very ancient plays, but the ancient custom of Prologue and Interlude as well. The interlude flourished about four centuries ago, but it is so long since it has fallen into decay that nearly everybody will wonder. "What is an interlude, any way?" Briefly, it is a play between acts. In 1530 John Heywood, "the singer and player on the Virginals," began to write his interludes. These productions form an epoch in the history of the drama, for they were entirely different from the Miracle plays and Morais of that time. They were played in the intervals of entertainments, and nad frequently both broad humor and strong character to recommend them. They were then an entire novelty, and gained for Heywood an extraordinary reputation. Later on, in 1545, Henry VIII. had a special band of actors just to present these plays, called "Players of the King Interludes." The interludes in those days, and for centuries after, were as popular as the prologue and epilogue. They were presented with "inch maskings" and "pageants marvellously furnished." and took place in gubilic respect beside the play. In 1552 the King issued a proclamation prohibiting the printing or setting of plays, and it included in express terms the interlude, as well as any other portion of the drama. When Mary ascended the throne, in 1553, her proclamation against the interlude was even stronger. But the interlude after that flourished again, and is heard of many times in the history of the drama.

But think of introducing this novelty to audiences of to-day. Imagine it—a play between plays—a collection of plays like short stories, to be given one after each act presenting in She Stoops to Conquer"), intended not only to

But think of introducing this novelty to audiences of to-day. Imagine it—a play between plays—a collection of plays like short stories, to be given one after each act, presenting in all with the ground piece a mazy display of dramatic activity from the commencement to the close. Had the idea been attributed to any other actor but Stuart Robson, who is well known for his disregard of conventionality, it would have been scoffed at But Robson must have thought better of the scheme, it indeed, he aver seriously entertained it. "I believe." known for his disregard of conventionality, it would have been scoffed at But Robson must have thought better of the scheme, it indeed, he ever seriously entertained it. "I believe," he said to a Sun reporter, "in originality, but not in carrying it to extremes. The orchestra supplies the best and most satisfactory interlude that can be had. Though some people at first were not in favor of my revival of the Epilogue. I saw no harm in it, as that was not too startling an innovation. They now see that I am right in presenting old plays with their old embellishments. I will not revive the interlude, though I intend, perhaps, to revive some important old plays. My bringing to life again of the epilogue might have made others think that I would go further, but such is not the case. I have in mind several old plays capable of artistic and effective modernizing. The names of the authors include Ben Jonson and Shakespeare. If produced at all, it will be in a manner and with scenie embellishments never yet attempted by any one. My regarifor old plays is sincere and enthusiastic. It has always been my delight to dig through the dust and mould of ages, and bring to light some play that is as capable of pleasing audisences of to-day as it was years ago. I have always had this aim in view, even when I was working up my way in all the branches of comedy, even through the mazy scenes of sharps and flats' to the time when Mr. Crane and myself were able to give an adequate production of The Comedy of Errors' and The Merry Wives of Windsor." The concerts forthcoming should prove at

The concerts forthcoming should prove attractive. In the concert hall of the Madison Square Garden, on next Friday night, Alfred and Heinrich Gruenfeid. European planists of great celebrity, will make their first bid for American favor. They are to give six concerts in all. Anton Seidl and his widely liked orchestra transfer themselves to-night from the Madison Square Garden Amphitheatre, which was somewhat too roomy for their occupancy, to the cosler and perhaps, better adapted Lenox Lyceum, where they will treat their friends to a new programme. There will be importance attached to this concert, moreover, since it brings again before this public that gifted singer and powerful actress. Mme. Fursch-Madi. She will be greeted with sincere pleasure, no doubt. The other soloist tonight will be Leonore von Stosch, the violinist. A week from to-night a series of concerts will be started at the Union Square Theatre under the direction of George W. Floyd, who knows what good music is. At the lirst entertainment Laura Moore, Jessie Bartlett Davis, Marie Stone, H. C. Parnabee, Edwin Hoff, Eugone Cowles, Dot Parkhurst (violinist), W. H. MacDonald, and others of note will appear. Miss Parkhurst is a new comer with a European prestige. tractive. In the concert hall of the Madison

At the Brooklyn Theatres,

The Lee Avenue Academy, Brooklyn, has

seured for this week the most artistic comical

entertainment that New York evolved last sea-

on. The play is "Mr. Wilkinson's which had nearly a full season of success across the river. It will be brought to Brook lyn in as good a condition as ever, the cast being nearly the same and altogether as strong. while long practice has enabled this particu-lar Charles Frohman company to realize every whit of the abundant fun in the play. The only perceptible deterioration is likely to be in the whit of the abundant fun in the play. The only perceptible deterioration is likely to be in the gait of Thomas H. Riley, the comedian, who has a limp as a result of a recent bicycle accident; but as his famously funny scene in "Mr. Wilkinson's Widows" is the one in which he is at a dinner table, no great harm will be done to his fun. The widows are enacted by Georgie Drew Barrymore and Emily Banker.

Froderick Paulding will take to Holmes's Star Theatre, for the week. "The Struggle of Life." the melodrama of New York city persons and incidents. The scenic representations of smillar places are remarkable, even in these days of fine pictorial achievements on the stage. One view in particular, that of a dock and sewer, is a veritable triumph in impressive realism. Paulding plays the hero with accustomed earnestness and skill. A feature will be made of the incidental music, Marie Salvotti singing a solo in the St. Patrick's Cathedral scene, and there are several new songs composed by Jesse Williams.

At Huber & Gebhardt's Casino, the variety theatre of Brooklyn, the principal performers for this week will be Yank Hos. Clark and Angelorie, Frayette Bisters. Gilbert Sarony, Minnie Schutt, James Scannell, H. Rosenthal, John Hildebrandt, and Frof. Kirchner's orchastra. These will be account this sweater.

QUESTIONS FROM SUN READERS. Here is the Revolutionary poem that we asked for

ast week: Hark! Hark! the trumpet sounds, the din of war's alarms.
O'er seas and solid grounds, doth call us all to arms;

Who for King George doth stand, their honors seem will shine. Their rain is at hand, who with the Congress join: The acts of Parliament, in them I much delight; I hate their cursed intent, who with the Congress fight; But Tories of the day, they are my daily toast; That soon will sneak away, who independence boast; Who non-resistance hold, they have my hand and heart, May they for slaves be sold, who act a Whiggish part; On Mansfield, North, and Bute, may daily blessin

pour: Confusion and dispute, on Congress evermore: To North, and British lord, may honors still be done; I wish a block and cord, to General Washington.

There are three ways to read this relic of Revolution stopping at the first comma in each line, dropping the last half of the line and going on to the next, and the

last half of the line and going on to the next, and the third, by beginning just after the first comma and reading the last half of each line.

This is one or the cloverest catches in existence. Many friends have sent is to us, but mone has yet given the author's name. Ferhaps turther search will discover that: It is worthy of preservation. Here, how. ever, is another poem on the same lines—no pun—the author of which F. S. S. would like to learn:

The man must lead a happy life who's free from mat rimonal chains.

Who is directed by his wife is sure to suffer for his pains.

Adam could find no solid peace when Eve was given for a mate.
Until he saw a woman's face Adam was to a happy state. In all the female hearts appear by poorisy, decelt, and

Truth, darling of a heart sincere, ne'er known in woman What tongue is able to unfold the falsehoods that in

woman dwell.

The worth in woman, we behold, is almost imperceptible. his single life.

Who will not yield to woman's sway is sure of perfect

The following can close the punctuation subject for a time. W. G. writes: "A very interesting instance of the effect of change of punctuation in developing the hidden meaning of a passage is that of some familiar lines as an treated by a famous tragedian—Forcest, I think. I quote with his punctuation from " Macbeth." " Hang out our banners. On the outer walte

The cry is still. They come:""

This is on another subject: "Referring to an answer in The Scenar Son of Oct. 4 I would suggest that a possible authority for "defining fortnight as fifteen days" is the French habit of saying "une quinvaine" for a fortnight. Literally this means fifteen days, but two weeks is actually intended: and in the same way, for 'in the course of a week, 'they say "dama is initialized although only seven days is meant. As actually intended as the course of a week,' they say "dama is initialized although only seven days is meant. although only seven days is meant. As eight is not the half of fifteen, these two idenus would not appear to go well together, except on the assumption that both the first and last days of the period are considered in the expression; and this, so far as I have been able to learn during a long residence in France, is the idea in-

Here is the story of Napoleon, about which we expressed doubt last Sunday. Mr. C. P. Hinkle sends it: "I think the incident is mentioned in Harper's Moothly of November, 1851, in an article on Napoleon Bonaparte by John S. C. Abbott: 'After the battle of Rivoli, Napoleon that night with the mass of his army turned to arrest the Austrian division under Provers. Napoleon had already marched all of one night and fought all the next day. He allowed his troops a few hours sleep, but next day. He allowed his troops a few hours sleep, but closed not his own eyes. So intense was his sellcitude that he passed the few hours of the night, while the rest were sleeping, in walking around the outposts. At one of them he found a sentinel, niterly worn down by datigue, asleep at the root of a free. Without awakening him, Napoleon took his gun and performed a sentinel's duty in his place for half an hour. At last the poor man, starting from his slumbers, overwhelmed with consternation, perceived the countenance and occupation of his General. He knew that death was the penalty for such a crime, and he fell speechless upon his kness. your sleep is excusable, but a moment's institention at such a time might ruin the army. I happened to be

such a time might roin the army. I happened to be awake at the time and have held your post for you. You will be more careful another time."

This is probably the story on which the picture is based, but as the battles of Rivoli were fought in Kovember, 1798, and January, 1797, while Napoleou did not become Emperor until 1804, we doubt the historical accuracy of the picture.

I have read an article by a person—perhaps person-age—described as signing "General John Meredith Read," who from his own account seems to have had as many distinguished friends as the late George, Count Johannes, Will you tell me who "General John Mere-dith Read" may be !—J. A., J. C.

He is the cause of wit in others. Mr. Read is a Phila-delphian by birth, who has never recovered from the fact that he was once Minister to Greece. He was ap fact that he was once Minister to Greece. He was ap-pointed in 1873, and in 1878 Congress refused to keep his legation going; so he kept it up himself for a year before he could understand the gentle hint. The biog-raphy in the Cyclopedia of American Biography—it is evidently an autobiography—says he was Adjutant-General of New York in 1860-66. He wasn't; he was Adjutant-General from Jan. 1 to Aug. 19, 1861. He has think, in this city. That's all about him—gracious, no! He is a Knight Grand Cross of the Order of the Re-deemer, made so by the King of Greece. How did we ever happen to forget that? It is all e man's important hing about "General" Read.

2. What is the difference in distance between a knot and a mile? 2. Which is the fastest railroad in strict running time in the United States? 3. Which is the fastest in the world? 1. An English mile is 5,280 feet in length; a knot, or

nautical mile, is 6,086 feet in length, a difference of between one-sixth and one-seventh of a mile. 2. The Blue line, 11:80 A. M. train between this city and Baltimore; it runs at a speed of rather more than fifty one miles an hour, including stops. S. The train be-tween Grantham and Retford, on the Great Northern line, in England. See our answer to J. Megarry, below, Will you tell me something about the Walworth mur-

der, and its sequel?

Mansfield Walworth was shot and killed by his son,
Frank Walworth, June 3, 1873. The son was tried, and on the ground of insanity found guilty of murder in the econd degree; he was put in the insane asylum at Au burn. He was pardoned on Aug. 1, 1877, by Gov. Echipson, and returned to this city for a time. He recovered, and, we think, studied law in some Western city, married, and soon thereafter died.

1. Did the Crewn Prince of Austria commit suicide?
2. Was be buried in consecrated ground? S. Is this consistent with the teachings of the Roman Catholic Church?

C. B. 1. At the time of his funeral it was believed that he had committed suicide. He probably did kill himself. 2. Yes: in the Capuchin Church in Vienna. 8. Not wholly, but "nice customs courtesy to great Kings" you know.

What is an easy way to take indelible ink marks out of lines ? T. B. C. Well, Fagin taught Oliver Twist to pull the threads ut; that is a good way, but tedious. A quicker way is to cut them out. Where can I get in English Victor Hugo's eration on the centenary of Voltaire's death? J. E. W. Estes & Lauriat of Boston have published a transla-

tion of Hugo's works; among them are his speeches. Which is the heavier, a pound avoirdupols or a pound

The pound avoirdupois, which contains 7,000 grains as against 5.760 grains in the pound troy. J. P.-Mr. Sheehan is a Roman Catholic.

Green P. G.-The Cat Rospital, we think, hee Mrs. F .- There seems to be no Campbellite Church in

W. C. Turker.-We don't know the local promus of the name of the town; but the true pronunciation is

J. P. V., O. P.-The violin your friend has may be gen uine, but we doubt that it is. Probably thousands of violins bear a "Stradivarius label."

J. D.—To get a homestead, write to the Commissioner of the General Land Office. Washington, D. C. He will give you directions how to proceed. H. E. S .- So far as we know, the Topolobempo Colony

has no agent in this city. Why don't you write to the editor of the paper at Topo W. M. G .- A man shovelling with his right hand on the

handle and his left on the shank, and throwing the coal to the left, is shovelling left-handed. John Thompson.—If his mother, who is up in all matters of etiquette, does not forbid, the Prince of Wales can assume naval uniform at court, as he is an honorary

J. Megarry.—The fastest regular train run in England from Grantham to Betford, on the Great Northern Railway. One train covers the distance, 8814 miles, in 86 minutes, at the rate of 55% miles an hour. Another train on this line runs 124% miles from Grantham to King's Cross, London, at the rate of 54 miles an hour.

M. Saith .- In this city you can go to the Sloan Maternity Hospita!, Tenth avenue and Sixteth street; Nur sery and Child's Hospital. Lexington awaren and Pitty-first street; New York Infant Asyluva, Tenth avenue and Sixty-first street; St. Ann's Maternity Respital, Lexington avenue and Sixty-sighth street. In Breed-irn is the St. Marr's Maternity Hospital, 181 Bean street.

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